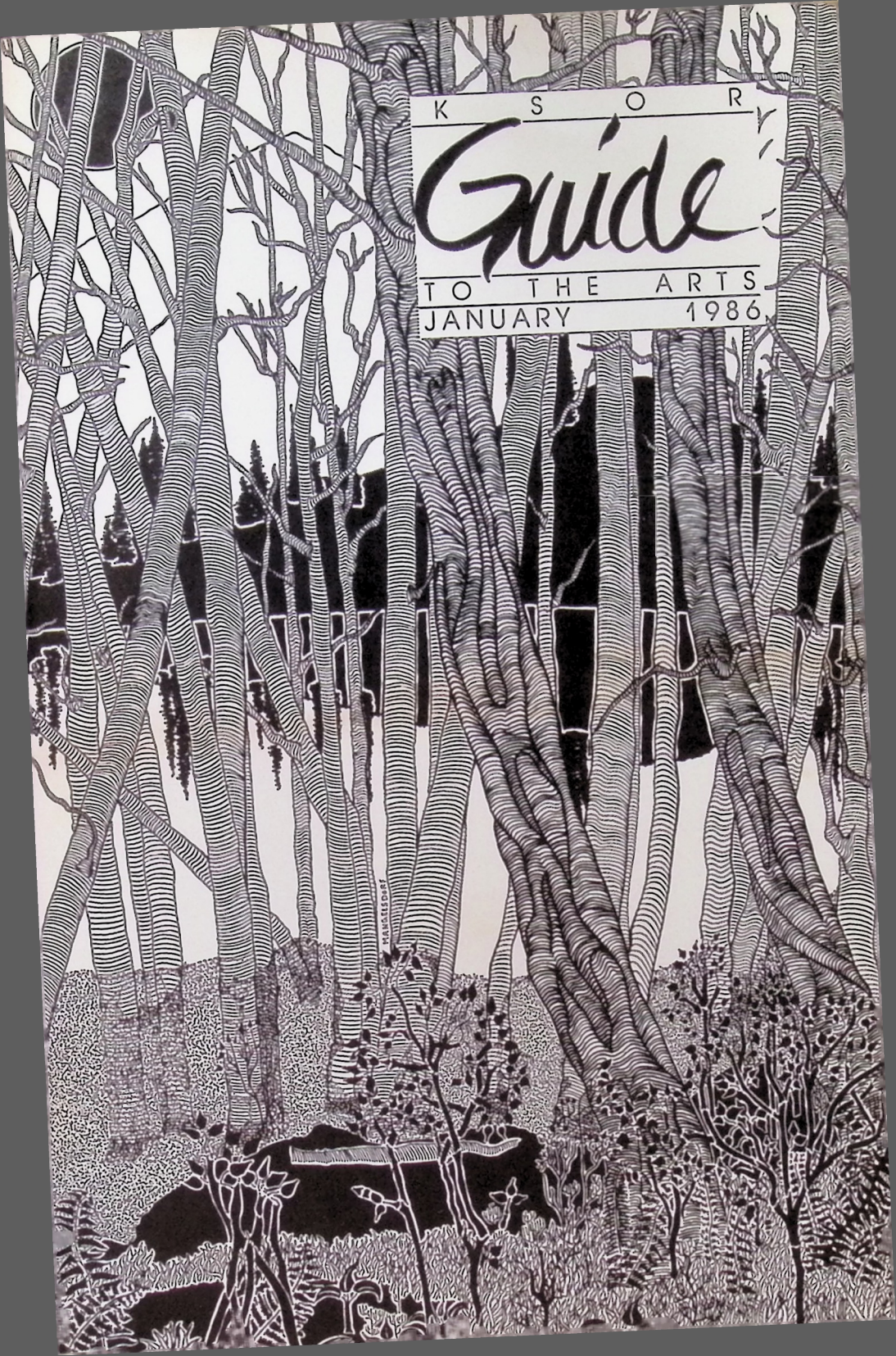


K S O R

# Guide

TO THE ARTS  
JANUARY 1986





# When you visit the Hult Center, enjoy Bed and Breakfast in the Performance Center next door.

Right next door to Eugene's remarkable Hult Center for the Performing Arts is another remarkable performance center: The Eugene Hilton.

It's the place to stop when you're here to see a show, partly because of our \$49 Show Stopper bed and breakfast package. It includes a luxurious room for two (kids any age stay free). And breakfast for two at Oscar's Cafe.

While you're here, enjoy a theater dinner at

The Encore. Or a quiet cocktail in our Lobby Bar or dancing in our rooftop nightclub.

You won't need to drive. Everything's here — including an indoor pool, Jacuzzi, even free indoor parking.

But since this offer is subject to availability, make your reservations now at 1-342-2000. We're ready to show you a class act.

**EUGENE HILTON**  
AND CITY CONFERENCE CENTER  
The Performance Center next to the  
Performance Center.



**Cover by Jim Mangelsdorf**

The KSOR staff welcomes your comments at (503) 482-6301.  
KSOR-FM, 1250 Siskiyou Blvd., Ashland, OR 97520

*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



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K S O R

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# Guide

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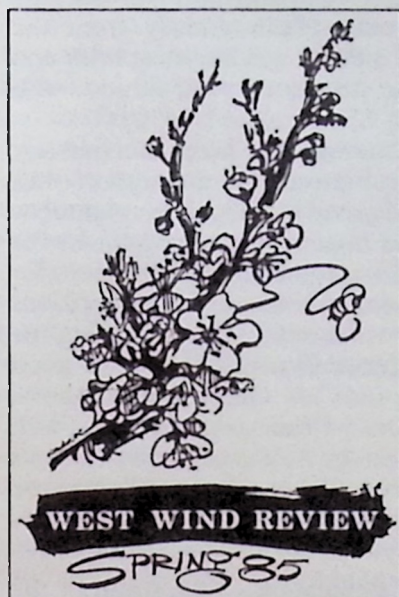
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*Styles of Substance*

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The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.



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## FROM THE DIRECTOR'S DESK



# Touching Bases

I thought it might be timely this month to provide updated information on a variety of subjects covered in greater detail in earlier columns.

**Fall Marathon 1985** - Almost all listeners are now aware that KSOR's Fall marathon attained its 565,000 goal. We received 1886 pledges, 45% coming from new members of the KSOR Listeners Guild. Other than the previous Spring's effort, which I suspect benefited substantially from the national support provided by NPR, it was our most brisk and successful marathon to date. (It was also our largest, with pledges exceeding the Spring '85 marathon by \$10,000.)

The marathon was also extraordinarily successful in many other ways. We were most fortunate to have the support of an unusually large and dedicated group of telephone volunteers. Their efforts, and their good humor, was important to the station staff. Your pledges provided needed nourishment for them and for us. And a number of restaurants also provided needed nourishment for our volunteers and staff during the marathon. Our thanks for delicious meals, and their good wishes, go to Ashland Bakery and Cafe, Greensprings Bakery, Clark Cottage Bakery, Andre's Restaurant, Omar's Fresh Seafood and Steaks, Clark Cottage Restaurant and Domino's Pizza. And special thanks to Ann Clouse who coordinated the food effort and personally cooked several delicious dinners for the volunteers.

**King Mountain Transmitter Relocation** - As a result of the October request for support which you received, and to which you generously responded, the remaining funds needed to complete this important project have been secured.

We're still awaiting FCC authorization of minor changes in the antenna signal pattern before we can proceed with the installation.

**Translators** - Around the time you read this, a new translator serving the Big Bend area in northern Shasta County, should be in operation. The translator was constructed entirely with funds from the area's residents who then asked permission to carry KSOR on their installation. We're pleased to welcome these friends to our listening area. This will, of course, add one more translator to the FCC translator identification announcement, a programming item about which we occasionally receive listener comment.

Here's the story.

FCC regulations require that translators be identified three times each day and specifies within which hours these announcements must be made. There are no exceptions provided for public stations. As the public radio station with



the most translators in the nation, this burden falls most heavily upon KSOR. Listeners occasionally suggest that we spread the announcements throughout the day. But with 27 translators, we need to make 81 announcements daily. The FCC further requires that the first announcement (for all 27) occur between 6 AM and 8 AM. With *Morning Edition* on from 6 to 7, we have only one hour to accommodate this requirement. The second announcement must occur (under FCC rules) between 12:55 PM and 1:05 PM. The last announcement must fall between 4 PM and 6 PM and again an NPR news program, *All Things Considered*, intervenes at 5 PM to complicate matters. So spreading the announcements out really isn't feasible.

We have explored various automated systems that would cause each translator to identify itself instead of requiring everyone to listen to all the announcements. But because of the number of translators involved the cost exceeds \$12,000 in addition to the time involved in modifying all of these widely scattered units.

Frankly, we never could defend the expenditure of so large a sum on this project, knowing how many other more pressing needs exist at KSOR. Then, too, we never had \$12,000 available anyway.

We've considered asking the FCC to waive the rule for us, although this is also somewhat expensive considering the legal cost involved in advocating the case. We also don't have the feeling that the FCC would necessarily be enthusiastic about such a waiver.

We did recently eliminate the frequencies from the announcement (the FCC doesn't require that they be mentioned) and that reduced things considerably.

But, for the time being at least, we are adding translator number 27 to the list of announcements. (If good for nothing else, the translator announcement provided an amusing moment when Ian Shoales briskly trimmed over a minute from its customary length during the visit last summer of the "Duck's Breath Mystery Theatre.")

And finally, as we begin the new year, we would like to take this opportunity to thank all of you for the continuing support you provide. Your efforts make public radio possible in southern Oregon and northern California. And our best wishes to you for a wonderful 1986!

Ronald Kramer  
Director of Broadcast Activities

# Amahl

With apologies to our readers and to Gian-Carlo Menotti.  
Amahl is not Ahmal.

—Editor

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88.3 Dunsuir, McCloud, Shasta  
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88.5 D. Indian-Emigrant Lk  
88.7 Camas Valley  
88.7 Lincoln, Pinchurst  
89.1 Coos Bay-North Bend  
89.1 Gasquet  
89.1 La Pine, Beaver Marsh  
89.3 Sutherlin, Glide  
89.5 Weed  
89.5 Lakeview  
90.5 Klamath Falls  
90.5 Port Orford  
90.5 Roseburg  
90.9 Illinois Valley  
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91.3 Grants Pass  
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91.5 Gold Beach  
91.5 Yreka, Montague  
91.7 Bendon  
91.7 Chiloquin  
91.7 Crescent City  
91.9 Canyonville Area  
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91.9 Paris Coquille-P. Orford

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Ashland, OR 97520  
(503) 482-6301



Scott Simon tends to measure his life in stories covered, people met on assignment, memorable interviews, and lessons learned through these interactions.

His side of a conversation inevitably begins with, "When I was doing a piece on . . ." and then he launches into a virtual one-man show, effortlessly playing all the roles, modulating his voice for dramatic effect, slipping in and out of dialects as he recounts the words of a Salvadoran peasant, then a teenage street kid, a Texas policeman and an Indian shopkeeper.

Scott Simon is a natural storyteller, the consummate raconteur, with an actor's timing and an eye for nuance and detail. It's the signature of his award-winning reporting style.

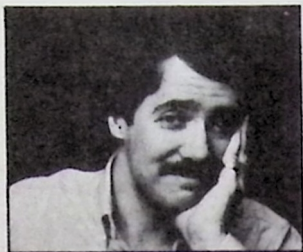
As host and chief correspondent of National Public Radio's Saturday morning newsmagazine *Weekend Edition*, the 33-year-old Simon combines his considerable skill as a journalist with his experience as a frequent guest host for the network's newsmagazine *All Things Considered* and *Morning Edition*.

Over the past eight years, during which he served as NPR's Chicago bureau chief and a national and international correspondent, Simon has spent more time on the road than in the studio. He's travelled to India to profile the beggars of Calcutta, lived with guerrilla fighters in Honduras, covered riots in Panama and military actions in El Salvador and Grenada.

He's won awards for his chilling coverage of the 1979 American Nazi Party rally in Chicago, and for his political reporting.

He has interviewed the famous as well as the lesser known. But for Simon, no one is just ordinary. He cherishes a profile of Mother Theresa, done at her home for the dying in Calcutta in 1984. However, he also treasures an interview with a 15-year-old boxer who impressed Simon with his physical grace and youthful wisdom on reconciling the violence of the sport.

"Scott is a journalist of great compassion and insight, and he is an excellent writer," says Jay Kernis, executive producer of *Weekend Edition*.



**Scott Simon**  
**Reporter &**  
**Raconteur**



"What really distinguishes Scott," Kernis adds, "is his knack for finding something profoundly familiar in the unusual, or something utterly charming in the commonplace. He brings to the new weekend show a reporter's lively curiosity, tenacity and sensitivity."

Simon says he relishes putting his special brand on the Saturday morning newsmagazine. "I'm particularly looking forward to developing a 'regular relationship' with the audience by being on the air every week."

On Saturday, he notes, an audience is willing to meet someone new, renew old acquaintances, try on new ideas, and break with routine.

While he describes the show as sharing many characteristics with both *Morning Edition* and *All Things Considered*, such as depth and thoroughness of reporting, he adds, "Weekends are when people turn their attention to home, family and personal relationships. We'll be addressing ourselves more to stories that look at these subjects as well as relationships among issues, ideas and events."

"*Weekend Edition* is a mix of reporting, interviews, pointed comedy and observation, live occurrences and good conversation," says the program's host. "Like a good Sunday newspaper, *Weekend Edition* tells stories—it's fun, engaging, and it looks ahead."

"It's the kind of program during which people are sometimes heard to interrupt, pound the table, speak with each other, clear their throats. It's a place where strong opinions can be heard and held up to the light of examination and occasional challenge."

*Weekend Edition* is also the perfect vehicle for Scott Simon's kind of reporting. "It's almost always some sort of human detail, the people involved, that attracts me to a story," says Simon, who subscribes to what he calls the narrative approach to journalism.

"Radio is a superb medium for telling stories, audio-embroidering essays, that create a sensation of sharing some experience, a piece of someone's life."

He stretches his six-foot frame in his chair, rests his hands behind his head and his feet on the desk as he ruminates on

this, then continues: "Radio allows a 'mind's eye' style of journalism."

On the air, Simon is as intelligent and literary, yet warm, friendly and relaxed as he is in person. His sense of humor infuses his on-air presence. "I like to think that in almost every piece I do there is some glimpse of humor or irony," he explains.

Then he deadpans: "There's only one thing that prevented me from being on the Broadway stage. Talent." An old theater joke, he apologizes. Born in Chicago, the son of a comedian, Simon had lived in San Francisco, Los Angeles, Cleveland, New York City, Washington, D.C. and Montreal by the time he entered high school back in Chicago. As a child, he dreamed of being the best right-handed pitcher the Chicago White Sox ever had. "I was not, frankly, a great hitter," he admits.

Today, he contents himself with observing from the stands and concentrates on other loves, like Broadway musicals, especially the works of Cole Porter. In recent years, he says he's developed a taste for country music. He has a fascination for things Indian and takes pride in his working knowledge of Hindi and Bengali. In addition, he speaks Spanish and Quebec French, and he also does a convincing imitation of his favorite actor, Henry Fonda.

While he talks easily about himself, Scott Simon, reporter and raconteur, always returns to his work which, for now at least, tends to define his life.

Suddenly, he leans forward in his chair, and he's off again. "I remember this interview with a woman . . .".

*Weekend*  
**EDITION**  
—With Scott Simon—

Saturdays 6 - 8 a.m.



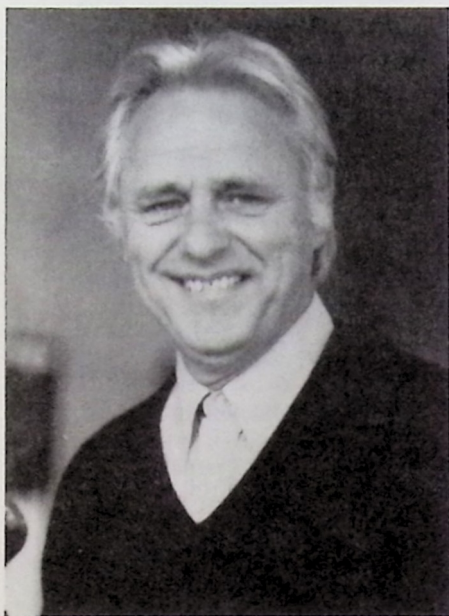
# Lives Of Art

by Sherry O'Sullivan

Photos by Michael Woodruff

**I** can easier teach twenty what were good to be done, than be one of the twenty to follow my own teaching.

— Wm. Shakespeare



**T**he soul of the journey is liberty, perfect liberty, to think, feel, do just as one pleases.

— Wm. Hazlitt

Eight faculty members from the Art Department at Southern Oregon State College will be displaying their works in the Stevenson Union Gallery on campus beginning Monday, January 13 through Friday, January 31. A reception will be held for the public in the gallery on Wednesday night, January 15, from 7 pm to 9 pm. The multi-talent exhibit will include media from oils to photographs, acrylics to wool. It will provide an excellent opportunity for the public to meet the art behind some of the professional artists on staff at SOSC. And in this preview article, I shall attempt to introduce you to the artists themselves.

William Hazlitt's quotation aptly captures **Robert Alston's** approach to his painting. Alston, Department Chair of SOSC's Art Department, is a tall, leonine man with weary eyes. Of his work he says, "I would call it 'Post Modern.' That is a broad, but accepted term. I paint directly without any preplanning. Motion, colors, lines, shapes, proportions and textures are the key elements that attract me."

Robert Alston has been with SOSC since 1963 and the list of his exhibits in California and Oregon covers almost two full typewritten sheets. Nevertheless, he does little or nothing to market his work. "I'm not affiliated with a gallery or dealer. Marketing art is a full-time occupation. I already have two jobs: art and teaching," Alston laughs. "That's enough."

Because of the demands made by his teaching schedule, Alston says he accomplishes more painting during the summers. "I built a lovely studio above my garage at home. It's more like a garret," he says. Recently he has started to travel during sabbaticals and believes that the experience of different environments has added even more dimension to his work.

"I would love to have people like my paintings. Unfortunately, a lot won't, but I cannot bend my work to fit the population." Alston concludes, "I appreciate recognition from professionals in my field."





**S**ocrates acted wickedly, and is criminally curious in searching into things under the earth, and in the heavens . . . and in teaching these same things to others.

— Charge against Socrates

Wesley Chapman is a photographer with a cause. "I like to get involved with problems. The older I become, the more I feel my art should fill a social function."

A popular teacher at Southern Oregon State College since 1970, Chapman also maintains a busy extracurricular schedule with lectures, panels and papers presented on the west coast, and from Canada to New York City. Recently he completed an eight-year research study concerning dramatic social issues which followed the industrialization of rural areas in Montana. The resulting photographic and writing show was exhibited at the University of Montana; Montana State University; and is scheduled for all next summer in the Stevenson Union Art Gallery at SOS. Chapman also went to China last June and created a video about it the following September. In spite of his productive involvement, Chapman says that his type of work does not lead to gallery recognition, nor does he care much about that.

"The word 'artist' has little meaning in my life," he admits. "I value very much the individual, as well as my own individual impulses in art that speak from inside. At one point, when I was younger, my impulses were to create images for their pure enjoyment of expression." Now Chapman leans forward and speaks intently. "Although those impulses haven't really diminished, now that I am older I feel there is more meaning in my life if I can use the skills and insights I might have developed over the years toward some service. If these impulses mesh with art — great."





Margaret Sjogren is beautiful. She sparkles. And she speaks of her teaching and art with deep feeling. She joined the Art Department at SOSC in 1983 as one of the younger faculty. Although widely exhibited in Oregon and West Germany, Sjogren refers to herself as a "late bloomer."

After graduating from Penn State University with a Bachelor of Fine Arts degree, Sjogren says she "spent the next eight years growing very slowly. It wasn't until I began feeling guilty about not using all my talent that I applied for a grant and studied for a year in Germany at Staatliche Hochschule fur Bildende Kunste." Sjogren's eyes soften and she admits, "That was a period where I had to give myself permission to follow my heart — my art."

Margaret Sjogren is a perceptive teacher. During the period between her graduate work and achieving her Master's degree at the University of Oregon, Sjogren secured a part-time teaching fellowship for two years. "I gradually opened up. This period taught me how to relate to students. My years are an advantage because I can see the students' perspective, yet maintain the give and take of professionalism."

Margaret Sjogren shares a similar philosophy about painting with Robert Alston. "I like my art to happen," says Sjogren. "It is a dialogue of spatial tension between the surface of the canvas and myself." About her current work, Sjogren says, "I am working abstractly, primarily in oils, trying to establish a depth of character beyond the surface."

**W**here glowing embers through the room teach light to counterfeit a gloom.

— John Milton





Betty LaDuke cares about women, cares about people. And it shows in her work. Originally from The Bronx, LaDuke settled in Ashland in 1964 and began teaching at Southern Oregon State College. Not content with the more traditional art courses of drawing, painting and printmaking, LaDuke also initiated such esoteric and valuable programs as *Women and Art* and *Art in Third World Cultures*.

LaDuke (who teaches under the name Betty Westigard) is eminently qualified as an artist and teacher. She studied in New York and Mexico and finally secured her Master's degree at California State University before resuming extensive travel throughout the world. LaDuke estimates she has had eighty "one person" shows in colleges, universities and museums throughout this and other countries, and recently she wrote and compiled a book, *Compañeras: Women, Art, and Social Change in Latin America*, published by City Lights Books in San Francisco.

Some of her work is very political. From her series of *Impressions of Latin America* is the work titled, "Homage to the Mothers of the Disappeared" which appears behind her in the accompanying photograph. Of *The Human Landscape*, a series of paintings and etchings recently shown in Medford, LaDuke says, "These images are my response to a sensuous, joyous and sometimes humorous pleasure of being that transcends a particular time and place because the images are rooted in the folk cultures and traditions of the world.

"Politically imposed barriers vanish," she adds, "as the landscape becomes filled with people reaching out towards one another. I feel that human survival depends on our ability to communicate and express love."

**W**omen are not altogether in the wrong when they refuse the rules of life prescribed to the World, for men only have established them and without their consent.

— Montaigne





**T**ar-baby ain't sayin' nuthin'; en  
Brer Fox, he lay low.

—J.C. Harris: Uncle Remus

"I am neither political nor gregarious," says **Thomas Knudsen**. If the truth be known, however, Tom Knudsen seems shy.

A native of Washington, Knudsen has been teaching art at SOSC for the past nineteen years. He likes to draw and he likes to create three dimensional things. Two years ago, Knudsen began to travel for the first time and, while in the South Pacific, took photographs and sketched every day. "I like to experiment," he says, "and it hasn't led me very far afield. I like images. They seem very important and sometimes the strength and power of an image will get in there—even when I don't want it."

But what is most singular upon first meeting Thomas Knudsen is the fact that he really doesn't like discussing anything about himself. This is insinuated in a very polite, albeit emphatic, manner. The impression one carries away is that Knudsen is an art person, not a people person. It is a kind of private dedication and one is not made uncomfortable by it.

"I don't wish to talk about my work," declares Knudsen. People should view it and form their own conclusions. Art should stand or fall on its own merits without justification or endorsement.

"I don't even read what others write about me or my work. Too often these things are hastily drawn. I am thin skinned," he admits. "too much so, but that's the way I am."

Knudsen says there are only two people whose opinions he values when it comes to his work. Although they remained nameless, he said their judgements are honest and straightforward where sometimes others' are not.

"Work . . . producing work . . . that is the thing. Public comments only interfere with my work."

And he returned to it.





Photo by Barbara Sacerdote

Carolyn Stieber lives in Eagle Point with "gray sheep and cattle." But it all really began in San Diego where she also had sheep. And the sheep had wool. And Stieber started weaving.

"It wasn't a deliberate plan to come to Southern Oregon State College and teach," she says. "But it's wonderful. It is fortunate that teaching is something I love." Stieber used to teach fourth grade in El Cajon near San Diego. Thinking of Southern Oregon State College, she smiles all over. "I really love coming to work every day."

Ah, how many of us must crave that same professional pleasure with our own lackluster nine-to-five obligations. Lacking that, it is a delight to visit with someone who has achieved it. Stieber has.

She has had her work shown in Salem, Sun River, and recently in Medford. But weaving isn't Stieber's only forte. At SOSOC she teaches courses in wood working, stained glass, dyeing techniques, basketry, and, of course, weaving. She also is active in the Rogue Valley Hand-weaver's Guild and is the current president of the Arts Council of Southern Oregon.

When asked which of her works is her favorite, Stieber grins and shares her philosophy: "The one coming off the loom is always my favorite."

**T**here she weaves by night and day  
a magic web with colors gay.

— Tennyson



**A**rt comes to you proposing frankly to give nothing but the highest quality to your moments as they pass.

— Walter Pater: *The Renaissance*

James Doerter creates for the sole purpose of teaching.

"I'm not famous," claims Doerter, "and I don't intend to become famous. I'm not interested in studio work. I'm a teacher, not an artist, and I produce imaginative things so that students can gain a better idea of the relationships between themselves and art. All my work relates to the classroom."

After earning his Bachelor of Arts degree at Indiana State College, his Masters at Reed College, and his Doctorate at Penn State University, Doerter came to Oregon to teach in 1950, and finally to Southern Oregon State College in 1961. He instructs a wide spectrum of courses from the studio aspects of watercolor and calligraphy to oriental and pre-Columbian art history, and art appreciation.

No matter what he modestly claims, Doerter definitely is an artist. He also is a master at humanizing the ethereal, complex, and historical aspects of art cultures for students whose sole focus otherwise might be on engorged Campbell Soup cans. One of his many tools consists of a series of four publications, *The East-West Chronicles*. Created and published by Doerter, they are printed on newsprint in modern newspaper format and run twenty pages. Each covers a certain historical time period. Some of the headlines from the front page of the "0 to 1000 AD" issue include: ROMANS GET STADIUM (the opening of the Colosseum in 82 AD), and FAR RIGHT WINGER ASSASSINATES CIVIL LIBERTARIAN (the assassination of Chinese leader Wang Mang in 23 AD). Humorous and modernized, they provide an almost tangible bridge across centuries.

Although Doerter claims not to possess a brilliant history of exhibitions, his works will be appearing in a Grants Pass gallery this month, as well as in the Faculty Exhibit in the Stevenson Union Gallery.





**E**very vat must stand upon its own bottom.

John Bunyan: *Pilgrim's Progress* I

**A** teacher affects eternity; he can never tell where his influence stops.

— Henry Adams

*Sherry O'Sullivan is a free-lance writer and graphics designer who resides in Ashland.*

This is Lyle Matoush's twenty-first year teaching at Southern Oregon State College. And Matoush has some definite opinions: "If my prints and lithographs make a statement — it's in the eyes of the beholder. I create non-objective, abstract art works. If people like them, that's good. If not, that's good too."

People must like them. According to Matoush, he has exhibited "in a lot'a places." A partial list includes Mexico, Nevada, Illinois, New York, and the Dakotas. Currently, he has works showing in Washington State, Klamath Falls, and a traveling show is touring Alaska.

Matoush is quick to point out that his art has absolutely nothing to do with politics. "My prints are created for the sheer beauty of form and color. However," and here his eyes twinkle a little bit, "I will use my prints *for* politics . . . as fundraisers for things I believe in."

Firmly reiterating his philosophy of professional independence, Matoush says, "I am concerned with my own personal inner feelings about color and form. I do art for me — not to please people."

The Faculty Exhibit, January 13 through 31, promises to be a stimulating and eclectic event. An open reception in the Stevenson Union Gallery on the campus of Southern Oregon State College on Wednesday, the 15th, between 7 pm and 9 pm, also will provide an opportunity to meet all the "stimulating and eclectic" artists/teachers responsible for it. Don't miss it!

# Pelican Catches Tuna

At The Best Little Theater in Klamath Falls

Text and Photos by Ann McGill

At first glance, the play *Greater Tuna* might appear to be just a big fish story in a little pond. But this new comedy written by three ex-deejays, has become the hit of the season with sophisticated theatergoers from Europe to Washington, D.C., to Portland, Oregon, to Klamath Falls . . . Klamath Falls?

As the inaugural presentation of the Linkville Players in their newly completed Pelican Playhouse, *Greater Tuna* has moved Klamath Falls theater into the mainstream.

Founding Linkville Players member, Dick Marlatt says, "This play has put the lie to the amateurism of civic theater in Klamath Falls."

In concurrence, in a recent review in the Klamath Falls *Herald & News*, Lee Juillerat says, "*Greater Tuna* is worth seeing because it is excellently directed by (Larry) Arthur and wonderfully acted by its two actors, Irving "Red" Allen and Mark Nicholson."

The play, set in mythical Tuna, the third smallest town in Texas, unfolds in the newest theater in Klamath Falls.

"Everything about the theater is first rate," says Mike Miller, local attorney and one of the Pelican Playhouse's most active supporters.

"It has exceptional lighting and sound," Miller recounts that when the Actors' Workshop of Ashland put on a performance at the theater recently, the workshop members were amazed at the technical capabilities available.

According to Marlatt, such top quality equipment is the result of a 1983 grant from a local forest products firm. Other grants followed, as did donations of building materials and expertise from other local businesses.



Lakeport Towers houses the Pelican Playhouse . . . enter here. "Once inside," says the author, "I totally forgot to take pictures!"





*Mark Nicholson, a KOTI-TV producer-director, in two of the ten roles he plays in his first Linkville Players performance in "Greater Tuna."*

After eighteen months of volunteer work (often two nights a week and Saturdays), the result is a playhouse patterned, says Miller, on the renowned Black Swan Theater in Ashland.

With the exception of the stage, the plush red and gold velvet seats, and the carpet, all surfaces in the playhouse are painted matte black. Thus, when the house lights go down, the stage shines like a jewel in the seeming infinite space surrounding it. And, with a capacity of 157, the Pelican Playhouse actually seats more patrons than the 138-seat Black Swan.

Such commodious surroundings are a far cry from the 1970s when the Klamath Civic Theater groups performed in the basement of the old city library, and then cabaret style in local eateries.

Forerunners of the Linkville Players, the K.C.T. produced over 20 plays from 1975 until 1979 when, in theater jargon, they "went dark."

Turned out of their small "underground theater" when the city took over the premises for more office space, the troupe went looking for a new home. In 1980, they started negotiations to secure a long term lease in their present location at 201 Main Street.

Enseconed in a ground floor corner of the old Willard Hotel, now the Lakeport Towers housing development, the new theater comprises over 3500 square feet.

The street entrance is unmarked, with only a placard taped on the glass door advertising the next presentation. Playgoers must walk down a hall past the offices of the Oregon Revenue Department and the State Rehabilitation Services to reach the clean and new, but nondescript foyer of the theater. The only hint that drama lies beyond the closed door is the collection of glossy stills from past performances arranged on the walls.

Once through the portal, however, the plush red chairs rise in tiers into the high ceilinged blackness, beckoning the initiate to settle in for a few hours of fantasy.

Those same chairs, including 20 high-backed rocking loge seats, originally served the same purpose 56 years ago in another Klamath Falls theater—the first Pelican Theater.

Continued on page 40

# Styles of Substance

by Andree Flageolle  
and Alice Daya

"A well-known travesty of the literary world is that the major publishers are abandoning serious writing," says John Witte, editor since 1979 of the *Northwest Review*, the University of Oregon's enduring literary magazine. "They claim they can't afford to publish serious writing or anything that is in any way threatening to society, but what they do publish is enough to bring tears to the eyes of a serious writer or editor."

It seems that few options remain to "serious" writers, those writers whose primary motive is to create art. No matter how talented these writers are, and no matter how hard they work, very few will ever see a substantial monetary reward. Still, the urge to be read persists. The college literary magazine may be the only outlet remaining for new writers and for a large number of writers whose works challenge the conventional style and subject matter of today's popular literature.

Although the number and scope of college literary magazines seems to be contracting, the southern Oregon region still offers writers a number of opportunities for showcasing their work. Readers as well may be delightfully surprised at the skillful and diverse writing they will encounter. Among the five college literary magazines that survive in this area, we encountered wide differences in style, longevity and community acceptance and support. Some are dedicated to publishing only the work of student writers; others welcome submissions from writers in the general community. Some actively seek submissions from well-known writers. In spite of the differences, all these magazines share the desire to give the new writer, the writer whose works are unknown or off-beat, an opportunity to publish.

The chances of a new writer succeeding with the major publishers is almost nil. Literary magazines, while they have to reject well over ninety percent of what is submitted, offer the new writer the opportunity to be read and considered seriously. Among the 4000 submissions the *Northwest Review* receives yearly, only a fraction are publishable. "Whenever possible, we send the writer some kind of encouraging note," Witte says. "That can





John Noland, advisor, and Miklyn Shankel-Lecrenski, past editor of *The Beacon*.

mean a lot to new writers, and they are encouraged by the fact that we publish a lot of people who've never been published before." Most of the new writers published in the *Northwest Review* have submitted their work before and been rejected, but they continue to try, to re-write and resubmit until they succeed. "A third to a half of what we publish has been rewritten," Witte continues. "We have to be educated to hear a writer's voice. With time we become better readers and editors of a particular writer's work; we may even discover gifts the writer didn't realize he possessed."

Far from being a romantic undertaking, publishing a literary magazine "involves a lot of drudgery. It's 95 percent licking stamps," Witte comments, "but the other five percent is so varied, you feel renewed by the work. Just when you're about to despair of serving any useful function in society at large or even in the literary community, someone comes along to say that you made a difference in their lives, by offering encouragement, or by giving practical help." For some talented writers, the practical help the *Northwest Review* provides can be heartwarming. Two or three times a year, writers are contracted and offered contracts for novels, an opportunity every writer dreams of.

Although the main function of the literary magazine is to provide new writers with unprecedented opportunities, the *Northwest Review* has published the work of many famous writers, including Tom Robbins, Ursula Le Guin, William Stafford, and Joyce Carol Oates.

Translators have become regular features of the *Northwest Review*. For instance, a recent issue features two of Rolf Aggestam's poems translated from the Swedish by Erland Anderson and Lars Nordstrom, as well as a substantial supplement of William O'Daly's translations of selections from Pablo Neruda's *La Rosa Separada*. According to Witte, "American writing lacks historical depth and universal relevance. There's been a proliferation of good writers and a complete absence of great writers in the last fifteen years or so; that has created a vacuum in which people are casting about for guidance in the literature of other countries." In spite of the lack of greatness in American writing, translated works of foreign writers have not been accepted in the mainstream of literary study in the United States. Ironically, the literature of other countries is a rich source of great writing. "There's been a great darkness shrouding the literature of other countries, a typically American kind of isolationism and arrogance, even a xenophobia," says Witte. "Outside of the field of comparative literature, teachers of writing pretty much ignore the writing of other countries."

The *Northwest Review*, housed at the University of Oregon in Eugene, has been around since 1957, which qualifies it as one of the oldest literary magazines in the country. One of the newest, *The Sawmill*, will be published for the first time this January at the Oregon Institute of Technology in Klamath Falls. The first of its kind at OIT, the initial issue of *The*

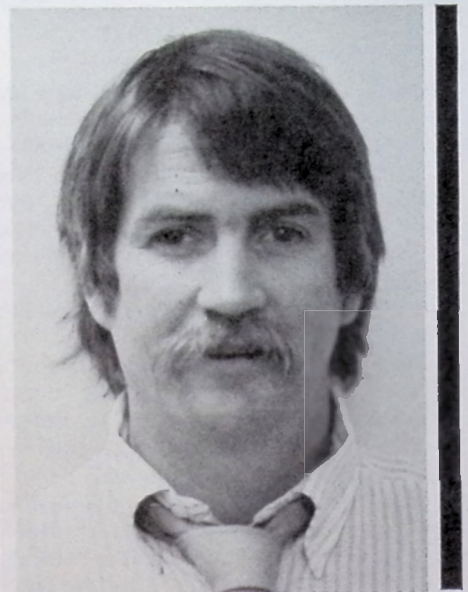
*Sawmill* will include five short stories and fifteen to seventeen poems from authors as diverse as Oregon's poet laureate William Stafford, a Klamath Falls farmer, and high school student winners of an OIT-sponsored writing contest. According to Dee McGuffin, editor of *The Sawmill* and senior in Computer Science, the content of OIT's new literary magazine attempts to reflect the lifestyle of southern Oregon. "One story is about a dove hunt," she observes; "another concerns a failing business — a local tavern."

Although originally intended to provide an outlet for OIT students to publish their creative writing, a lack of submissions forced the staff of *The Sawmill* to expand their search to the surrounding community, introducing a campaign for submissions that included sending fliers to all of Oregon's community colleges. This expanded search benefitted both the publication and the community. Soon submissions from Poe Valley, Bly, and Bonanza came in accompanied by letters of appreciation for providing this outlet for previously unpublished writers. In response to their fliers, McGuffin and faculty advisor Dan Safford received submissions from as far away as Blue Mountain College in Pendleton and Central Oregon Community College in Bend. "We even had a submission from Chicago," McGuffin reports.

A panel of editors, students enrolled in Safford's class, "Writing for Fun and Profit," review submissions and cull the most promising for the publication. Student editors received training in how to judge grammatical structure and writing style: to provide them with a basis of comparison, Safford has them read the literary magazines of other colleges. However, final judgements are made subjectively; an essential part of the decision-making process for chief-editor McGuffin is her perception of "a gut feeling that tells me, 'this is good.'"

The staff of *The Sawmill*, including Pete Bedell, cover artist, and Richard Hume, illustrator, have enjoyed putting together OIT's first literary magazine and hope to see their efforts continued. Safford proposes a new class, "Magazine Production," which would allow students to go through the complete publishing

**Dan Safford, advisor for  
The Sawmill.**



process. If the class is approved in time to begin production on the second issue of *The Sawmill* next spring, OIT's new publication will have a good chance of establishing itself permanently. Producing 1000 copies of *The Sawmill* will cost from \$1700 to \$2000. Through the efforts of David Singer in Public Relations and Joan Foster, the Associate Dean of Arts and Sciences, OIT funded the project this year. Because of the school's underwriting, *The Sawmill* will be available free to students. To celebrate the publication, a reception is planned this month to introduce the first copies of *The Sawmill* to the public.





## WEST WIND REVIEW

SPRING '85

The funding *The Sawmill* will receive is a particularly welcome form of support. Literary magazines, like most arts organizations, find that money is usually one of the biggest problems they encounter. In 1971, the *Northwest Review* became the victim of budget cutbacks that deprived it of University support. Since that time, it has endured entirely on grants, subscriptions, and its staunch reputation for publishing excellent writing. This year, for the first time in fourteen years, a small stipend has been granted by the University of Oregon administration to cover production expenses.

The *Beacon*, a sixteen-year veteran magazine located at Southwestern Community College at Coos Bay, has solved the funding problem by attacking it from several angles. Ann Kopp, full time editor, and three half-time assistants receive grants in the form of paid tuition for producing the *Beacon*. In one sense, the

*Beacon* pays a price for its funding; because taxpayers finance staff wages, submissions are limited to contributors from Coos and Curry counties. The actual production costs of paper and printing are offset by contributions from the Associated Student Body Fund and by staff-organized garage sales and car washes. Through these efforts the cost of the *Beacon* is kept down to a nominal \$1.50 for students and \$2 for the general public.

John Noland, faculty advisor for the *Beacon* for the past twelve years, notes a "consistent and considerable" increase in the quality of writing and publishing in the magazine. Attesting to Noland's observations are the awards and honors the *Beacon* and its contributors have earned in the past two years. The 1983-84 *Beacon* placed first in a national competition sponsored by the 1,300-school American Scholastic Press Association. That year's *Beacon* also placed seventh in the nation-

wide Fountain of Youth College Literary Magazines Competition. Most recently, the 1984-85 *Beacon* placed second out of 150 entries in this same contest, competing with major universities such as Amherst and Loyola. Nine pieces from the *Beacon* were selected for national publication in the anthology *Fountain of Youth: The College Literary Magazine Anthology for 1984*.

Obviously, the *Beacon* is successful at what Noland believes is the literary magazine's primary function, which he defines as "publishing those writers who seem to have potential as literary writers and to provide a place where visual artists' and photographers' work can be seen in a literary format. Above all, the *Beacon* indicates to the southern Oregon coast that a literary culture still exists." Editor Kopp echoes his message, urging those interested in literature to buy a copy.

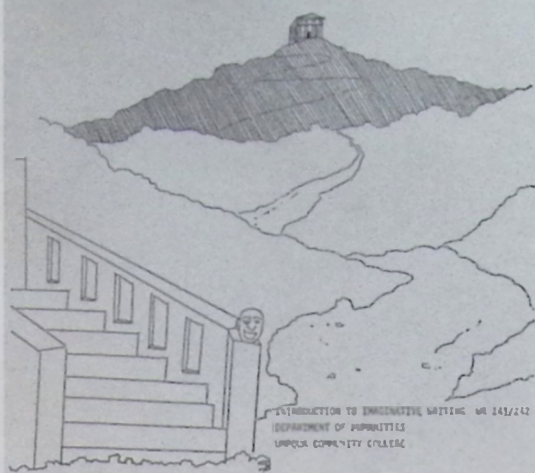
"When you read something like the *Beacon*, you discover that other people think and feel the way you do. After all, isn't understanding people what literature is all about?"

Noland instructs a creative writing class; class requirements include submitting one short story or three poems to the *Beacon*. In this way creative writing students are provided with an audience to write for. According to Noland, a magazine like this also helps teach the artist what it feels like to be accepted or rejected. Surprisingly, rejection may not be a writer's greatest fear. "After all," he says, "acceptance can be more traumatic than rejection, because the artist must live with that published work." Although the permanence of publication may be a bit intimidating, it may exert a beneficial force. He explains, "it forces the writer to be more critical of his or her work."





# PARNASSUS and Bedlam



Ann Kopp, editor for this year's *Beacon*, which came out on December 6, practices that critical facility when she selects pieces for the magazine. "We look for fresh work that has a wide appeal," she says. "This year the *Beacon* will have something new and original side by side with the more traditional aspect of art and writing." With the help of her three assistant editors, Kopp concentrates on editing the fiction. She asks some basic questions as she looks at each short story. Is the whole story there? Is it trite? Does it work? Like Noland, Kopp believes that the writer needs an audience in order to learn about the quality of his or her work. "If you're not sure," she advises, "go ahead and submit. If you write for twenty years and never submit, you'll never find out how you're doing."

Alice Daya, editor of Southern Oregon State College's five-year-old *West Wind Review*, agrees. She believes the best way to acquire writing skills is to be willing to submit work, listen to criticism, and then go back to the task of rewriting. "The writer who succeeds in getting published is the persistent one," she says. Although

the talent for writing may have an innate component to it, "talent alone isn't enough. The writer who builds a network of friendly critics, people who provide feedback and encouragement, has a better chance of developing his or her writing. The literary magazine should be a part of that network."

Daya has edited the *West Wind Review* for the last two years with the help of five other students and faculty advisor Erland Anderson. In setting up criteria for selecting works for the *West Wind Review*, Daya doesn't look for a particular content or style, but expects the work to be "good in itself. I like to read things that are somehow different or controversial, that treat life from a fresh viewpoint," she says. If the *West Wind Review* receives a submission that has potential but still needs some revision, Daya works with the writer "to help bring the overall structure and style into harmony with the message the writer is trying to convey."

Like other magazines, the *West Wind Review* has its share of money problems, but has managed to support itself almost entirely on the small budget provided by

Continued on page 44





# The Bartók Quartet

by Barbara Ryberg

When the Bartók Quartet performs, superlatives follow. The beauty of their interpretation, clarity of tone, and technical mastery of the Bartók repertory, as well as a solid foundation in quartet literature, have consistently won them accolades from American critics.

Making up the quartet are four virtuoso performers, all Hungarian: Peter Komols, first violin; Geza Hargitai, violin; Geza Nemeth, viola; Laszlo Mezo, cello. They perform throughout Europe, with frequent tours to Japan, Australia, and Canada, as well as the United States.

Their recording of the complete Beethoven Quartets was cited by "High Fidelity" magazine as "one of the greatest recordings of the last century." Equally outstanding is their recording of the technically demanding cycle of six Bartók Quartets. Critics are uniformly impressed by the reading they give to their countryman's work, implying that they sense his depth of mood in a way no other performers can. Perhaps it is this mood that Virgil Thomson means when he says that Bela Bartók (1881-1945) was more interested in emotional depth than compositional techniques. Thomson further explains that performers unable to exercise technical exactitude sometimes overlook the lyrical, evocative passages in favor of hitting the right notes.

That feeling or mood in Bartók's work probably derives from his liberal use of folk melody. He referred to this as "harmonizing the melodies in modern style, rather like putting a contemporary costume on Hamlet." It should be noted here that Bartók spent a good part of his life collecting and transcribing slavic folk tunes. It was as transcriber of the Yugoslavian folk library at Columbia University that Bartók came to America.

If Haydn is the acknowledged father of the quartet form (those of Scarlatti and Allegri were trios with harpsichord added), Bartók's quartets, writes Paul Griffiths, in *The String Quartet*, "were the only ones since Beethoven to enjoy an undisputed

place in the repertory . . . to be performed as a matter of course by every professional quartet."

Griffiths goes on to say that Bartók considered the quartet "the sphere of absolute music," and perhaps it is that conviction which led him to compose music for the listener rather than the performer. Often he was commissioned to write a composition, as he did for Serge Koussevitzky in 1944. (Concerto for Orchestra, \$1000.); and for William Primrose in 1945 (Viola Concerto). Of that composition, Bartók wrote to Primrose, ". . . probably some passages will prove to be uncomfortable or unplayable. These we will discuss . . ." After listening to Primrose perform that elegant work, one can only conclude that Bartók had in mind the best interests of the listener, as well as the tonal capabilities of the instrument.

So, the Bartók Quartet is really about Bartók. In fact, one might say that they fulfill what Bartók intended. It has often been said that the quartet, originally, was a means by which four amateurs could converse musically. If that is true, then Bartók's contribution to the form, through the use of folk elements, atonality, and traditional techniques, has been to place it firmly in the 20th Century. The Bartók Quartet's contribution is to keep it there.

Area music lovers should look forward to this concert (January 31, 1986), and they should know that this is not the first time for Bartók in Oregon. In January of 1928, Béla Bartók performed for the Portland chapter of the Pro Musica. Welcome back!

## The Bartók Quartet at the

Music Recital Hall

Southern Oregon State College

8 pm January 31, 1986

Tickets:

SOSC Dept. of Continuing Education

Barbara Ryberg, an Ashland writer, is a regular contributor to the Guide.

## PROGRAMS & SPECIALS AT A GLANCE

**Hail to the Chief** begins 1986 with a New Year's Day special by the President's own United States Marine Corps band at 1 pm on Wednesday, January 1.

**The Santa Fe Chamber Music Festival** presents 13 new concerts from the 1985 season with music ranging from the baroque period to the present, including two world premieres of compositions by Ned Rorem and Eugene Phillips. The series airs Fridays from 2-4 pm beginning January 3.

**The American Jazz Radio Festival** kicks off the New Year with vocalist Carmen McRae and saxophonist Zoot Sims in a tribute to legendary singer Billie Holiday. The program was recorded live at the Blue Note in New York City and airs at 10:02 pm on Friday, January 3.

**The Oregon Symphony** is featured in its third monthly concert performing the music of Enesco, Mozart, Falla, and Ravel. Conducted by James

DePriest, the concert Saturday, January 18.

**The Pittsburgh Symphony** series of 26 new concerts for a "Lifetime" on Saturday beginning January 4.

**Don Quixote de la Mancha** will be a treat for radio dramatization by Seattle. The series airs Monday, January 6.

**A Prairie Home Companion** World Theatre after 5 with its first program January 4.

**The Los Angeles Philharmonic** this month for the broadcast concerts which will air

Sunday	Monday	Tuesday	Wednesday
6:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 About Books
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 Philadelphia Orchestra	2:00 Los Angeles Philharmonic	2:00 Cleveland Orchestra	2:00 Tonic
5:00 All Things Considered	4:00 About Books and Writers	4:00 Songs Jumping In My Mouth	3:00 A Night of Music
6:00 The Folk Show	4:30 Northwest Week	4:30 Fresh Air	4:00 Studio City
9:00 Possible Musics	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
Music From Hearts of Space	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 The Mind's Eye	9:00 Adventures of Doc Savage	7:00 Music
	9:30 Don Quixote	9:30 Joe Frank	9:00 Vintage
	10:00 Post Meridian (Jazz)	10:00 Post Meridian (Jazz)	9:30 Lore Wins
			10:00 Side On
			11:00 Post Meridian (Jazz)



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veral months on the road  
1986 at 6 pm on Saturday,

urmonic returns to KSOR  
dcast of its 67th season of  
on Mondays from 2-4 pm.



*Santa Fe Chamber Music Festival*

Monday	Thursday	Friday	Saturday
6:00 Edition	6:00 Morning Edition	6:00 Morning Edition	6:00 Weekend Edition
7:00 Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 Women	10:00 First Concert	9:45 BBC Report	10:00 Jazz Revisited
12:00 Concert	12:00 KSOR News	10:00 First Concert	10:30 Micrologus
2:00 News	2:00 Music From Europe	12:00 KSOR News	11:00 Metropolitan Opera
4:00 at Pine Hall	4:00 New Dimensions	2:00 Santa Fe Chamber Music Festival	3:00 Pittsburgh Symphony
5:00 To You	5:00 All Things Considered	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
6:00 Ferkel	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:00 A Prairie Home Companion
7:00 gs eered	9:00 Chautauqua!	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
8:00 du Hall	9:30 New Letters On the Air	8:00 New York Philharmonic	10:00 The Blues
9:00 Memory	10:00 Jazz Album Preview	10:00 American Jazz Radio Festival	
10:00 Radio	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	
11:00 eter y			
12:00 Cord			
1:00 Meridian			

# SUNDAY

\* *by date denotes composers birthdate*

**6:00 am Anto Meridian**

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

Includes:

**6:30 am The Sounds of Science:** Exciting audio introductions to the fascinating world of science.

**8:30 am Bioregional Report:** A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

**9:28 am Ask Dr. Science:** Satire from the Duck's Breath Mystery Theatre.

**9:30 am St. Paul Sunday Morning**

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

*Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.*

**Jan. 5** The New York Cornet and Sackbut ensemble performs music by Holborne, Issac, Gabrieli, Frescobaldi and others.

**Jan. 12** Pianist Claude Frank performs music by Bach, Beethoven, Schubert, and Schumann.

**Jan 19** The Smithson String Quartet is joined by fortepianist James Weaver for performances of works by Mozart and Haydn.

**Jan. 26** Guitarist Elliot Fisk performs music by Frescobaldi, Scarlatti, Bach, Henze, Granados and Villa Lobos.

**11:00 am Audiophile Audition**

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

*National broadcast made possible by Telarc Digital, and Maxell.*

**Jan. 5** Computer music by Michael McNabb, along with an interview with Manfred Eicher of ECM records.

**Jan. 12** Pre-recorded digital tapes, and an interview with Curtis Chan of Sony Professional Digital Audio.

**Jan. 19** Today your woofers get a workout from a Telarc CD of Stravinsky's Rite of Spring. Also, an interview with Tom Holman, director of audio for Lucasfilm.

**Jan. 26** Opera on audiophile recordings, including orchestral excerpts from Wagner's Ring Cycle. Rod Herman of SOTA, talks about the future of analog audio.

**12:00 n Chicago Symphony Orchestra**

A new 39-week series of broadcast concerts by what many consider to be America's finest orchestra.

*National broadcast funded by Amoco.*

**Jan. 5** In a special broadcast, Claudio Abbado conducts a concert version of Mussorgsky's Boris Godunov. NOTE: This program is long, and First Take will not be heard this week.

**Jan. 12** Cellist Lynn Harrell is soloist in the Shostakovich Cello Concerto No. 1, Op. 107. Also on the program are Tchaikovsky's 1812 Overture, and Beethoven's Symphony No. 7 in A, Op. 92.

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**Jan. 19** Neeme Jarvi is guest conductor in performances of Liadov's *Polonaise in Memory of Pushkin*; Rachmaninoff's Piano Concerto No. 2 in C Minor, Op. 18, with soloist Yefim Bronfman; and the Symphony No. 1 in E-flat by Stenhammer.

**Jan. 26** Ivan Fischer conducts Rossini's *L'Italiana in Algeri* Overture; Schubert's Symphony No. 5; *Music for Strings, Percussion and Celeste*, by Bartok; and *Dances from Galanta*, by Kodaly.

#### 2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR.

#### 3:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and guest conductors with another season of concerts by this superb orchestra.

National Broadcast funded by CIGNA Corporation.

**Jan. 5** Pre-empted by Chicago Symphony broadcast.

**Jan. 12** Klaus Tennstedt conducts Barber's *Adagio for Strings*; the Piano Concerto No. 3 in C, Op. 26 by Prokofiev, with soloist Ivo Pogorelich; and the Symphony No. 5, by Shostakovich.



Brian Freeman host of The Folk Show

## Start the New Year on Skis



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**Jan. 19** Klaus Tennstedt conducts the Overture to Mozart's *The Magic Flute*; Piston's Viola Concerto, written for this concert's soloist, Joseph de Pasquale; and the Symphony No. 1, by Brahms.

**Jan. 26** Riccardo Muti conducts an all Beethoven program, including: the *Fidelio* Overture, Op. 72; the Violin Concerto in D, with soloist Gidon Kremer; and the Symphony No. 5 in C Minor, Op. 67.

#### 5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### 6:00 pm The Folk Show

Host Brian Freeman presents a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

#### 9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings featured are rare imports. The program also includes:

**11:00 pm** Music from the Hearts of Space with Stephen Hill and Anna Turner.

Local funding by Soundpeace, Ashland.

#### 2:00 am Sign-Off

# MONDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz with features from Morning Edition, plus:

7:37 am **Star Date** - A daily look at astronomical events.

7:58 am **Community Calendar**

8:35 am **Duck's Breath Homemade Radio**

9:00 am **Calendar of the Arts**

9:30 am **Bioregional Report**: A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with funds from the Carpenter Foundation. The reports will be heard during Monday's Ante Meridian, and at other times during the week.

## 9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products, of Medford.

## 10:00 am-2:00 pm First Concert

\*Jan. 6 BRUCH: Violin Concerto No. 1 in G Minor, Op. 26

Jan. 13 KODALY: Hary Janos Suite

\*Jan. 20 CHAUSSON: Quelques Danses

\*Jan. 27 MOZART: Piano Concerto No. 27 in B-flat, K. 595

## 12:00 n KSOR News

## 2:00 pm Los Angeles Philharmonic

A 26-week series of broadcast concerts by this world-renowned orchestra now entering its 67th season with a new Music Director.

Jan. 6 Andre Previn conducts Celebration by Zwilich; Mozart's Symphony No. 39, and Prokofiev's Symphony No. 5.

Jan. 13 Andre Previn serves as conductor and soloist in Mozart's Piano Concerto in G, K. 453, and conducts Britten's Spring Symphony, with soloists Sheila Armstrong, soprano, Ann Murray, Mezzo-soprano, and Robert Tear, tenor.

Jan. 20 Andre Previn conducts Druckman's *Aureole, Images*, by Debussy, and Tchaikovsky's Symphony No. 4.

Jan. 27 Leonard Slatkin is guest conductor for Beethoven's Coriolan Overture, Beethoven's Piano Concerto No. 5 ("Emperor"), with soloist John Browning, and John Adams' new work, *Harmonielehre*.

## 4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this series dedicated to the world of writers and writing.

## 4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts roundtable discussions of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

## 5:00 pm All Things Considered

Susan Stenberg and Noah Adams co-host this award-winning news magazine.

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; & Computerland of Medford.

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6:00 pm **Siskiyou Music Hall**

Your host is Lars Svendsgaard.

\*Jan. 6 **SCRIABIN:** Piano Sonata No. 1

Jan. 13 **PROKOFIEV:** Symphony No. 3 in C Minor

\*Jan. 20 **PISTON:** String Quartet No. 1 (1933)

Jan. 27 **BARTOK:** String Quartet No. 1

9:00 pm **The Mind's Eye**

A series of dramatizations of great literary works. This month, features a four-part adaptation of Mary Shelley's *Frankenstein*.

9:30 pm **Don Quixote de la Mancha**

Books I and II of the immortal Cervantes masterpiece come to life in this 13-part dramatization from Seattle's Globe Repertory Company.

Jan. 6 **The Quest Begins** Beginning his quest as Don Quixote de la Mancha, Alonso Quijana battles windmills he mistakes for

giants, while his faithful servant Sancho Panza watches helplessly.

Jan. 13 **The Enchanted Castle** Bruised and battered from the calamitous run-in with the windmills, the duo takes shelter at an inn which Don Quixote insists is a castle.

Jan. 20 **The Battle of the Sheep** Thrown out of the inn, Don Quixote takes arms against a flock of sheep he believes are contending armies.

Jan. 27 **The Knight of the Barber's Basin** Don Quixote routs a village barber and takes as his prize the barber's basin, claiming it is the fabled helmet of Mambrino.

10:00 pm **Post Meridian**

An evening of jazz to complete the day. Call in your requests! The program begins with a Duck's Breath Mystery Theatre "Homemade Radio" feature.

2:00 am **Sign-Off**



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# TUESDAY

\* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

7:37 am Star Date

7:58 am Community Calendar

8:35 am Duck's Breath Homemade Radio

9:00 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR  
Hosted by Lars Svendsgaard.

Funds for broadcast provided by the Clark  
Cottage Bakery, Ashland.

10:00 am First Concert

\*Jan. 7 POULENC: Concerto for 2 Pianos

Jan. 14 PROKOFIEV: Love for  
Three Oranges, Op. 33a

Jan. 21 RAVEL: Mother Goose

Jan. 28 HANDEL: Trumpet Concerto No. 10  
in G-Minor

12:00 n KSOR News

2:00 pm Cleveland Orchestra

Another season of broadcast concerts under  
Music Director Christoph von Dohnanyi.

Jan. 7 Christoph von Dohnanyi conducts  
Mozart's Symphony No. 25 in G, K. 183;  
Zemlinsky's *Sinfonietta*; and the Symphony  
No. 1 in C, Op. 68, by Brahms.

Jan. 14 Christoph von Dohnanyi conducts  
the Overture to *Beatrice and Benedict*, by  
Berlioz; Beethoven's Piano Concerto No. 2 in  
B-flat, Op. 19, with soloist Andre Watts; and  
Mahler's Symphony No. 1 in D.

Jan. 21 Christoph von Dohnanyi conducts  
an all-Beethoven program, including the

*Grosse Fugue* in B-flat, Op. 133; and the Sym-  
phony No. 9 in D, Op. 125 ("Chorale").

Jan. 28 Erich Leinsdorf conducts Hindemith's  
*Kammermusik* No. 1, Op. 24, No. 1; Brahms'  
*Serenade* No. 2 in A, Op. 16; and Bartok's  
*Concerto for Orchestra*.

4:00 pm Songs Jumping In My Mouth

A repeat of this popular 13-week children's  
series. The series concludes Jan. 14.

Local broadcast funded by the Jackson County  
Uniserve Council of the Oregon Education  
Association.

4:30 pm Fresh Air

Host Terry Gross interviews leading figures  
in politics, entertainment and the arts.

Jan. 7 Tom and Dick Smothers, united once  
again as the Smothers Brothers, discuss their  
act and the controversy surrounding their  
popular television show during the 1960s.

Jan. 14 Michael Bennett, creator of  
Broadway's longest running show, "A Chorus  
Line," and choreographer/director of the  
recent Broadway hit "Dreamgirls," reflects on  
his life in the theater.

Jan. 21 Piano virtuoso Gary Graffman dis-  
cusses how his life and career changed after a  
mysterious ailment crippled his right hand.

Jan. 28 Quentin Crisp, self-described effem-  
inate homosexual, and author of "The Naked  
Civil Servant," recalls his bold "coming out" in  
England during the 1930s, and his difficult but  
colorful life since then.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland,  
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6:30 pm **Siskiyou Music Hall**

Your host is Lars Svendsgaard.

Jan. 7 **MARTINU**: First Sonata for Flute and Piano

Jan. 14 **LALO**: *Symphonie espagnole*

Jan. 21 **SCHUMANN**: *Concertstucke* for Four Horns and Orchestra

Jan. 28 **BEETHOVEN**: Quintet in C. Op. 29

9:00 pm **The Adventures of Doc Savage**

The pulp novel hero of the 1930s comes to life in this series of adventures, as the powerful and indomitable Doc Savage and his cohorts fight to save the world from evil. Wow-o-woo and gadzooks! This month concludes the saga of the *Thousand Headed Man*.

Jan 7 **The Pagoda of Hands** Doc finds the remnants from an old expedition: the three black sticks, a map and a mysterious pagoda.

Jan. 14 **The Accursed City** After a vicious attack, Doc and Renny find themselves inside the pagoda; then after a wild chase, come face to face with - Oh No! - the thousand headed man.

Jan. 21 **The Deadly Treasure** Just in the nick of time, Doc learns what the thousand headed man really is and how to use the black sticks - and the evil Sen Gat and his minions are brought to Justice. Yay!

9:00 pm **January 28 Real Scotch Mall**

Produced by Karl Schmidt, this drama uses narration and location recording from Scotland to chronicle the manufacture of Scotch whiskey, and indirectly, the product's effect on the community.

9:30 pm **Joe Frank**

The award-winning adult storyteller Joe Frank surveys the modern landscape of love, hope, despair and living in 13 half-hour dramas for radio.

Jan. 7 **Sales** A long-distance love affair triggers a series of romantic complications.

Jan. 14 **Warheads** This fascinating mock call-in show presents commentary on the dilemmas posed by weapons and war.

Jan 21 **The End** A radio talk-show host dreams of reaching nirvana.

Jan. 28 **Pilot** This drama presents an ironic tale of war and its aftermath which unfolds when a pilot is shot down following a bombing mission.

10:00 pm **Post Meridian**

Jazz selected for the late night. "Duck's Breath Homemade Radio" opens the program.

2:00 am **Sign-Off**

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## SOUTHERN OREGON STATE COLLEGE

# WEDNESDAY

\* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am About Women

Your host is Esther Nitzberg.

Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

Jan. 1 REBEL: *The Elements*

Jan. 8 RESPIGH: *The Birds*

Jan. 15 SCHUBERT: Symphony No. 8 ("Unfinished")

Jan. 22 SHOSTAKOVICH: Two Pieces for String Octet

\*Jan. 29 DELIUS: *A Song of Summer*

12:00 n KSOR News

Includes Bioregional Report, a series on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

1:00 pm January 1 Hall To The Chief

This New Year's Day special features the

"President's Own" - The U.S. Marine Corps Band - as it celebrates 185 years of performing at the White House.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Jan. 1 Pianist Alexis Weissenberg performs Schumann's *Kinderszenen*, Op. 15, and *Phantasie in C*, Op. 17.

Jan. 8 The Tokyo String Quartet performs the String Quartet in G, Op. 76, No. 1, by Haydn, and Smetana's String Quartet No. 1 in E Minor ("From my Life").

Jan. 15 James Conlon conducts the Rotterdam Philharmonic in Tchaikovsky's Piano Concerto No. 1 in B-flat minor, with soloist Horacio Gutierrez. Gutierrez performs three works by Janacek: 2 Preludes, *The Makropoulos Case*, and *From the House of the Dead*.

Jan. 22 The Vienna Octet performs a single work: the Octet in F for Strings and Winds, Op. 166, D. 803, by Schubert.

Jan. 29 Excerpts from the Kool Jazz festival, featuring Terence Blanchard, the Donald Harrison Quintet, Kent Jordan, and the Dirty Dozen Brass Band.

3:00 pm A Note To You

Roland Nadeau explores a wide variety of composers' styles and musical formats.

Jan. 1 Continuing his discussion with principal players of the Boston Symphony Orchestra, Roland Nadeau is host to tympanist Everett Firth, who in 1956 became the youngest performer to be appointed to a first chair with the symphony.

Jan. 8 Steve Ledbetter of the Boston Symphony Orchestra joins Roland Nadeau to discuss the innovative aspect of Arthur Sullivan's music for the popular theater.

Jan. 15 David Buechner, winner of the 1984 Gina Bacchauer Competition & the Beethoven Foundation Competition, talks about his career.

Jan. 22 Nadeau begins a two-part series on the Haydn keyboard sonatas.

Jan. 29 Part two of the Haydn keyboard sonatas series.

4:00 pm Studs Terkel

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

Jan. 1 Studs talks with British actor Charles Dance.

Jan. 8 Author Abe Peck discusses his book *Uncovering the Sixties: The Life and Times of the Underground Press*.

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**Jan. 15** Studs reads 2 short stories: "Dillinger in Hollywood," by John Sayles; and "In the Cemetery Where Al Jolson Is Buried," by Amy Hempel.

**Jan. 22** Studs' guest is folksinger/songwriter Anne Hills.

**Jan. 29** An interview with poet Adrienne Rich, on her latest collection of poems. *The Fact of a Doorframe*.

#### 5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; & Computerland of Medford.

#### 6:00 pm Siskiyou Music Hall

Local funding provided by Dr. John Apostol of Medford.

**Jan. 1** R. STRAUSS: Till Eulenspiegel's Merry Pranks

**Jan. 8** WAGNER: Overture to Rienzi

**Jan. 15** BRITTEN: Gemini Variations

**Jan. 22** FRANCK: Symphony in D

**Jan. 29** BACH: Toccata in D, S. 912

#### 7:00 pm Music Memory

KSOR provides classical selections for the public schools' "Music Memory" education program.

**Jan. 8** BEETHOVEN: Symphony No. 5

**Jan. 15** WEBERN: Pieces for Orchestra, Op. 10, No. 3

**Jan. 22** SCHUBERT: Quintet in A ("Trout")

**Jan. 29** LOUIS ARMSTRONG: West End Blues

Funds for the broadcast of Music Memory are provided by Hampton Holmes, Realtors, Ashland.

#### 9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

#### 9:30 pm Lord Peter Wimsey

This month we begin the eight-part dramatization of *The Nine Tailors*, in which ace sleuth Lord Peter calls upon his bell-ringing experience to solve a baffling new mystery.

**Jan. 1** *The Bells Are Rung Up* An unidentified body buried on top of Lady Thorpe's coffin brings Lord Peter back to the quiet town of East Anglia, where he had helped "ring in" the New Year.

**Jan. 8** *Lord Peter is Called In* Lady Thorpe's emerald necklace leads to clues of a possible murder motive, but the victim's identity remains a mystery.



*The Tokyo String Quartet*

**Jan. 15** *Bunter Breaks the Law* Lord Peter's faithful manservant Bunter acts as a decoy to intercept some key information.

**Jan. 22** *The Hunt Moves to Franco* Lord Peter expertly unravels clues which take him out of the country and across the English channel.

**Jan. 29** *A Question of Identity* The bells in the town's belfrey hold some eerie secrets, and Lord Peter attempts to unravel their message.

#### 10:00 pm Duck's Breath Homemade Radio

#### 10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

**Jan. 1** Guest recording artist Chick Corea discusses the use of classical technique in jazz, and demonstrates the roots of his own impressionistic style.

**Jan. 8** Saxophonist Branford Marsalis talks about life on the road with the group Sting, and guides listeners through his latest recording, "Waiting for Tain."

**Jan. 15** Drummer Tony Williams reveals the challenges of leading a band from behind a set of drums; recordings include his "My Michelle" and Philly Joe Jones' "Two Bass Hit."

**Jan. 22** Pianist McCoy Tyner talks about his years with John Coltrane, demonstrates his use of fourths in playing the blues, and discusses his latest recording, "It's About Time."

**Jan. 29** Saxophonist Roscoe Mitchell of the Art Ensemble of Chicago discusses the Association for the Advancement of Creative Musicians, the unique ground-breaking musicians' cooperative.

#### 11:00 pm Post Meridian

More jazz for the night time.

#### 2:00 am Sign-Off

# THURSDAY

\* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

10:00 am First Concert

- Jan. 2 BALAKIREV: Symphony No. 1 in C
- Jan. 9 BEETHOVEN: Violin Concerto in D
- Jan. 16 BERWALD: Septet in B-flat
- Jan. 23 CLEMENTI: Sonata in B-flat, Op. 24, No. 2 ("Magic Flute")
- Jan. 30 JOACHIM: Variations on an Original Theme, Op. 10

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

*Funds for local broadcast provided by Auto Martini, Ltd., Grants Pass.*

Jan. 2 Performances by the Berlin Philharmonic and the Norwegian Chamber Orchestra, in works by Mozart and Mahler.

Jan. 9 The Finnish Radio Symphony, the Berlin Philharmonic, and the Norwegian Chamber Orchestra perform music by Sibelius, Mozart, Martin and Wagner.

Jan. 16 Performances by the National Orchestra of Spain, the Melos Quartet, and the Southwest German Radio Symphony; and a performance of Beethoven's Fourth Piano Concerto by the Austrian Radio Symphony Orchestra, with pianist Stefan Vladar, winner of the 1935 Austrian Beethoven Competition.

Jan. 23 This program presents highlights of concerts by the Austrian Radio Symphony Orchestra, the Hilversum Radio Chamber Orchestra, and the Southwest German Radio Symphony Orchestra.

Jan. 30 Featured are the Berlin Philharmonic, the Southwest German Radio Symphony, the Berlin Radio Symphony and the Hilversum Radio Philharmonic.

4:00 pm New Dimensions

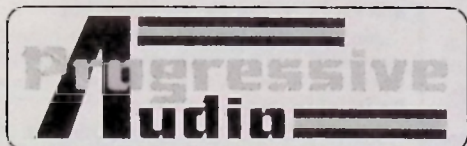
New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

*Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropactic Center, Klamath Falls; Richard Wagner, Architect; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.*

Jan. 2 Russian Visions/American Dreams (with Patricia Sun). In the spring of 1935, Patricia Sun visited the Soviet Union. She came away with a new appreciation of the cultural differences between Americans and Russians, as well as a deeper understanding of what's needed to heal the breach between our two peoples.

Jan. 9 Livedream (with Theodore Roszak). The author of *Making of the Counterculture* and *Person/Planet* applies his cultural vision to the realm of fiction with his second novel, *Dream-watcher*. In this program, Roszak talks about parallels between his novel and real life, including Central American politics, the CIA, contemporary moral and ethical concerns, challenges to personal freedom, and the dangers of the technological era.

Jan. 16 Business Takes on the Pentagon (with Don Carlson). Don Carlson is the Chairman of the Board of Consolidated Capital Companies, and he challenges the "sacred cow" of defense spending as a way to bolster



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the economy. He speaks of waste in the defense budget, how military spending damages the long-term economy, and makes a direct connection between increased defense spending and the budget deficit.

**Jan. 23 Achilles to Venus: Enriching Your Life and Your Love Relationships** (with Harold Bloomfield, M.D., & Sirah Vettese-Bloomfield, Ph.D.) The Bloomfields, who live and work together, share their inner processes and reveal how they convert problems into opportunities.

**Jan. 30 Body/Mind Healing** (with Andrew Weil, M.D.). The author of the classic *The Natural Mind* views the changing world of conventional and alternative medicine and makes some startling revelations in the process. Mushrooms capable of activating the immune system, the provocative possibilities of firewalking, drug use and abuse, and much more are covered in this thought-provoking dialogue.

#### 5:00 pm All Things Considered

*Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; & Computerland of Medford.*

#### 6:30 pm Siskiyou Music Hall

- Jan. 2 TIPPETT: Triple Concerto
- Jan. 9 JOLIVET: Flute Concerto
- Jan. 16 MOZART: Serenade No. 6 ("Serenata Nocturna")
- Jan. 23 SORABJI: Introit and Preludio Chorale
- Jan. 30 TCHAIKOVSKY: Variations on a Rococo Theme, Op. 33

#### 9:00 pm Chautauqua!

SOSC English professor Erland Anderson,

## Romance. Bubble Bath. Breakfast in Bed.



Todd Barton and Shirley Patton of the Oregon Shakespearean Festival, and KSOR's Remaldo P. Muerto host this program of readings, dramatizations and interviews.

#### 9:30 pm New Letters on the Air

The audio version of the renowned literary magazine *New Letters* features poets, novelists and short story writers reading their own works.

#### 10:00 pm Duck's Breath Homemade Radio

A short dose of craziness from the Duck's Breath Mystery Theatre.

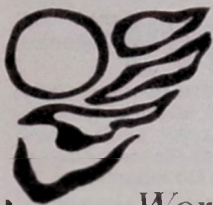
#### 10:02 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

#### 10:45 pm Post Meridian

Jazz selected for a goodnight.

#### 2:00 am Sign-Off



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# FRIDAY

\* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am BBC World Report

10:00 am First Concert

Jan. 3 DVORAK: *Othello* Overture, Op. 93

Jan. 10 WELLESZ: Octet, Op. 67

Jan. 17 RAVEL: Piano Concerto in G

Jan. 24 TORROBA: *Estampas*

\*Jan. 31 SCHUBERT: Piano Trio in B-flat, Op. 99

12:00 n KSOR News

2:00 pm Santa Fe Chamber Music Festival

Again this year, NPR and KSOR present a 13-part series from the 1985 Santa Fe Chamber Music Festival in New Mexico. Outstanding musicians perform works from the Baroque period through the present, including world premieres by Ned Rorem and Eugene Phillips.

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Jan. 3 Artists including violinists Todd and Daniel Phillips, cellist Nathaniel Rosen, and pianist Jeffrey Swann perform works by Bach, Ravel and Schubert.

Jan. 10 Harpsichordist Kenneth Cooper, cellist Nathaniel Rosen, pianists Ursula Oppens and Jeffrey Swann, and harpist Heidi Lehwalder perform music by Bach, Shostakovich, Salzedo and Debussy.

Jan. 17 Works by Haydn, Caplet, Rorem, Ives and Franck are performed by artists including violinist Nina Bodnar, violist Heiichiro Ohyama, and baritone William Parker.

Jan. 24 Violinists Daniel and Todd Phillips, violist Toby Appel, and pianists Jeffrey Swann, Ursula Oppens and Kenneth Cooper perform works by Clarke, Bach and Schubert, and the world premiere of Eugene Phillips' Duo for Two Violins.

Jan. 31 Festival artists, including violist Toby Appel, cellist Timothy Eddy, and pianist Ursula Oppens, perform works by Debussy, Berg and Dvorak; and double bassist Edgar Meyer is featured in his own composition "Amalgamations for Solo Double Bass."

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings & Loan.

Jan. 3 Actor Dudley Moore shows off his jazz piano stylings of "The Way You Look Tonight," and "On a Slow Boat to China."

Jan. 10 Famed jazz trumpeter Dizzy Gillespie displays his prowess at the keyboard in duets with Marian of his own "Con Alma," and "Manteca," as well as a solo salute to Thelonius Monk on "Round Midnight."

Jan. 17 In a rare appearance, boogie-woogie star Cleo Brown plays old favorites such as "Pinetop's Boogie," and "Looky, Looky, Here Comes Cookie," and joins with Marian for duets, including "When the Saints Go Marching In."

Jan. 24 Ahmad Jamal performs some of his latest compositions, including "Without You," "Spain," and "Firefly," and joins Marian for duets of "Poinciana," and "But Not for Me."

Jan. 31 Jazz singer/cabaret star/pianist Blossom Dearie performs with Marian in the famous "Surrey with a Fringe on Top," and her own "Inside a Silent Tear."



**5:00 pm All Things Considered**

*Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; & Computerland of Medford.*

**6:30 pm Siskiyou Music Hall**

- Jan. 3 DELIUS: *North Country Sketches*
- Jan. 11 HARRISON: *Suite for Cello & Harp*
- Jan. 17 DVORAK: *Symphony No. 1 in C Minor ("Bells on Zlonice")*
- Jan. 24 MENDELSSOHN: *Violin Concerto in E Minor*
- \*Jan. 31 SCHUBERT: *Symphony No. 5 in B-flat*

**8:00 pm New York Philharmonic**

Jan. 3 In a special New Year's program, Zubin Mehta conducts music by Johann Strauss, Jr., Saint-Saens, Mozart and Kreisler. Listings for the remainder of January were not available at press time.

**10:00 pm Duck's Breath Homemade Radio**  
A Friday night dose of Duck's Breath humor.

**10:02 pm American Jazz Radio Festival**

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Jan. 3 \* Vocalist Carmen McRae and the late saxophonist Zoot Sims are featured in a tribute to the legendary singer Billie Holiday, recorded live at the Blue Note in New York City.

Jan. 10 Vibraphonist Vera Auer performs at the Citycorp Center in New York City.

Jan. 17 The all-Chicago Jazz Session features saxophonists Marshall Vente, Von Freeman, and Lou Donaldson.

Jan. 24 The New Wayne Shorter Band displays the versatility that is making it one of the fastest rising groups today.

Jan. 31 This program features a special performance by blues legend B.B. King.

**12:00 am Post Meridian**  
Jazz to end the week.

**2:00 am Sign-Off**

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# SATURDAY

## 6:00 am Weekend Edition

NPR's new Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

## 8:00 am Anto Meridian

Jazz and classical music for Saturday morning. Includes:

8:00 am NPR News

8:30 am Diana Cooglo commentary

9:00 am Calendar of the Arts

9:30 am Ask Dr. Scionco

## 10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

*Funding for local broadcast is provided by Gregory Forest Products, Glendale.*

Jan. 4 Coleman Hawkins, Giant of Jazz Recordings by the great tenor saxophonist as selected from the Time-Life Giants of Jazz album. (Note: Due to early opera air time, today's program will begin at 9:30 am.)

Jan. 11 Classical Compositions Classical and semi-classical works as performed by Whiteman, Shaw, John Kirby and others.

Jan. 18 Old and New Recordings from the 20s, 30s, and 40s of "Eccentric," and "South."

Jan. 25 The Krupa Sessions Sessions led by the great drummer, including some Dixieland small groups. (Note: Due to early opera air time, today's program will begin at 9:30 am.)

## 10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians. (NOTE: Due to early opera air times, Micrologus will not be heard on January 4.)



*Garrison Keillor, Robin & Linda Williams and The Butch Thompson Trio*

## 11:00 am The Metropolitan Opera

Another season of performances live from the stage of the Metropolitan Opera House in New York City.

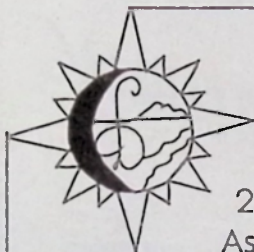
*National broadcast underwritten by Texaco.*

Jan. 4 *L'italiana in Algeri*, by Rossini. James Levine conducts, and the cast includes Marilyn Horne, Gail Robinson, Douglas Ahlstedt, Allan Monk and Paolo Montarsolo. (Note: Early air time at 10:00 am.)

Jan. 11 *Jenula*, by Janacek. Czech conductor Vaclav Neumann is featured, and the cast includes Roberta Alexander, Mignon Dunn, Timothy Jenkins, and William Lewis.

Jan. 18 *Tosca*, by Puccini. Carlo Felice Cillario conducts. The cast includes Montserrat Caballe, Luciano Pavarotti, Cornell MacNeil, and Italo Tajo.

Jan. 25 *Romeo et Juliette*, by Gounod. Sylvain Camberling conducts. The cast includes Catherine Malfitano, Hilda Harris, Neil Shicoff, Brian Shannayder and Paul Plishka. (Note: Early air time at 10:30 am.)



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**3:00 pm January 18**  
**The Oregon Symphony**

KSOR presents its third monthly Oregon Symphony broadcast. On this program are Enesco's Suite No. 1 (Movements 1 and 2); The Piano Concerto No. 22, K. 482, by Mozart, with soloist Alicia de Larrocha; *Nights in the Garden of Spain*, by Falla; and *La Valse*, by Ravel. James DePriest conducts.

**3:00 pm Pittsburgh Symphony Orchestra**

The Pittsburgh Symphony Orchestra returns with 26 new concerts from its 1984-85 "Season for a Lifetime." Guest conductors include Klaus Tennstedt, Leonard Bernstein, Antal Dorati, and Lorin Maazel.

**Jan. 4** Antal Dorati conducts Haydn's Piano Concerto in D, with soloist Ilse von Alpenheim; and Mahler's Symphony No. 5 in C-sharp Minor.

**Jan. 11** Antal Dorati conducts the first symphonies of Brahms and Beethoven.

**Jan. 18** Pre-empted by Oregon Symphony broadcast.

**Jan. 25** Andre Previn conducts Brahms' Symphony No. 3 in F; Op. 90; Sergiu Comissiona conducts Enesco's Suite for Orchestra; and Schoenberg's arrangement of Brahms' Piano Quartet in G Minor, Op. 25.

**5:00 pm All Things Considered**

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

**6:00 pm A Prairie Home Companion**

Garrison Keillor and the program return to their home in the World Theater after months of touring the country.

*Funds for local broadcast are provided by The Medford Mall Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.*

**8:00 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

**10:00 pm The Blues**

The program will occasionally feature the radio series "Harlem Hit Parade."

**2:00 am Sign-Off**

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Billboard for a coming attraction

## Pelican Catches Tuna

At The Best Little Theater in Klamath Falls

The surviving chairs are only a tiny portion of the balcony, orchestra, first and second floor seating in the grandiose picture palace which sat on the corner of 8th Street and Klamath Avenue where over 3,000 patrons could be accommodated. Music from the huge organ flowed from its loft in the ceiling, floating down past plaster decor sculpted by Italian artisans. Fourteen different curtains of exquisite materials swept across a 41-by-45-foot stage.

As the site of both live stage shows and celluloid entertainment, the old Pelican operated until 1958. It sat vacant until 1960, when it was torn down to make way for a parking lot.

Gone to salvage were its fixtures, including a 14-foot-diameter chandelier large enough to cover the entire stage of the new Pelican Playhouse.

So different in size, the two Pelicans have shared a common purpose, to be the stage for Klamath: for laughter, for tears, for new thoughts, and old sympathies.

That the endeavor is Klamath's own is also evidenced by the name picked by the

theater group upon their incorporation in 1981, Linkville Players. From 1867 until 1893, the settlement between Klamath Lake and Lake Euwana was Linkville, only later changed to Klamath Falls in order to attract commerce from the northern part of the state.

So, now that the new acting group with the old name has a new theater with an old name, what are the plans for the future?

According to Marlatt, the theater and troupe is now totally self supporting through ticket sales and subscriptions. Business is transacted in accordance with the group's constitution and by-laws. A board of directors meets monthly to oversee matters such as selection of plays. There are, says Marlatt, about six to eight troupe members experienced in directing who bring play proposals before the board. This season's selections have been set and include, in addition to *Greater Tuna*, Ira Levine's *Deathtrap*, to be directed by Frank Jacobowski, starting November 28 and running through December 21; followed by *Inherit the Wind*, and with a final season selection to be announced.

In addition, there may be one or two "reading" theaters, in which actors read their lines without staging or costumes. *J.B. The Modern Version of the Book of Job*, was the first of these, presented in October.

Such reading productions can save considerable money on plays deemed worthy of simple presentation but which may not be successful enough to warrant a full-blown thousand-dollar production.

They are also a good alternative to highly demanding one-or-two-person presentations in which the memorization of lines may be imposing to a part-time troupe.

With all this activity, the question of available performers comes to mind. Marlatt says enough people is never a problem. In fact, all community theater in Klamath Falls has ever needed was a good home. Now it has one. The Pelican Playhouse, with its Linkville Players is a good catch for Klamath theater lovers. Its *Tuna* has good taste.

*Ann McGill is a free-lance writer who resides in Klamath Falls.*



# A Hundred Yards Down The Track

by John Higgins

Eddie scared him at first. Eddie was built like the engines he commanded: broad shouldered, arms of rippling iron, and calloused heavy hands that joined the levers as if he and the locomotive were one thundering, iron beast. David's father stood down on the boarding platform with his arms crossed, looking up at the cab from under his newly purchased navy-blue hat.

"Take care of my boy! Your boss and I go way back." Eddie nodded and began the final preparations before departure. The cab was barely large enough for David and Eddie. There was an overwhelming display of check valves, levers, and gauges surrounding the stoker door. The only light came from windows on either side and a pair of tiny windows near the ceiling of the cab. Eddie brought in an orange crate for David to stand on.

"Come to see how a train works, son?" Eddie asked. "She works 'cause I make her work! Yes, sirree, this baby would be just another hunk of iron without me behind the controls. Don't get me wrong. She's the prettiest hunk of iron that ever ran a dawn to midnight express. She sings down those rails like nobody's business. Hey, kid, want to pull the whistle? There it is. . . your left hand. . . no, no, your other left. There you go!" David pulled down as hard as he could and the sound that blasted out, like a bellowing volcano, nearly threw him against the side window.

As he tried to regain his balance, Eddie looked at him and started to laugh. His face turned deep purple, and he pounded his knees. His laugh wasn't a cruel laugh but, for a second, it seemed to pain him, as if it contained some truth that even he couldn't recognize.

"Ever think about being an engineer?" he asked David.

David stared at him and shrugged his shoulders. "Do you have to be bossed around?" he asked. "My folks are always bossing me. 'Eat your trees!' My mom calls broccoli trees, or, 'Clean your room!' Why do I have to clean my room? It's my room, isn't it? I like having my stuff where I can find it."

"That's the beauty of this job, son. I'm the boss. I run the show around here. I can see that we think a lot alike. It's a great feeling to know that you're in control. When you get older you'll know what I mean. Those passengers in the club car think they own the world. They sit back there flaunting their dough and chugging down martinis like they were going out of style. But who gets them where they're going? That's right, I do. Yes, sir, no bankers, no unions, not even a nagging wife to keep me from all this power. It's all mine." He took a deep breath as if summoning energy from the roaring furnace.

David looked up at him and sucked in a deep breath of the stale coal-dust-engine oil-air. Eddie's life sounded so exciting, not nearly as boring as an accountant's. David loved his father, but this man was a pirate. He was a Paul Bunyan and a Daniel Boone rolled into one. He breathed adventure. David searched Eddie's face for the excitement he knew would be there, but Eddie was busy. He'd pulled out the throttle lever and the train station had begun creeping backward. The train slowly gained speed until David, perched on the

crate, felt as if he couldn't breathe because of the force of the rushing air.

The flat lands of the San Joaquin Valley rushed by as the train raced towards Fresno. The laborers in the fields were migrants from Oklahoma. David's father called them "Okies." They were just ragged blurs now, as the train tore up mile after mile of track. It was then that David started to feel the train, near its power, realize its thundering might.

David tried to find Eddie in the cacophany, but Eddie had turned his entire attention to the train. He worked with a brute grace that radiated power and confidence. His intense concentration was unsettling in the monstrous roar, and David began to feel trapped by its suffocating pulse.

David looked at Eddie again, but he'd become one with the rhythm of the engine. It was wrenching David's heartbeat away. He could feel it consuming his natural cadence and twisting it to meet its own. His breath was being stolen by its awesome force. But, still Eddie's concentration didn't waver. He seemed to be in a lustful, greedy communion with the powerful engine. A deep crimson veil began to drop over David's eyes, and he was sure he was going to be devoured by the din.

And then Eddie looked at him. The fire in his eyes jerked David out of his trance, and he could breathe again. "It looked like the vibrations were getting to you," Eddie said. "It just takes some getting used to." David relaxed, shrugged his shoulders, and turned back to the window. It wasn't so much the train that scared David as Eddie's obsession with its power and he was relieved to see that Eddie wasn't as controlled by the train as he'd thought. It was silly to think that an inanimate "hunk of iron" could thwart the command of the engineer who gave it its life.



It upset David because he respected this man. His father's job was just that, a job. What good did it do anybody to add up numbers and do a lot of scribbling on legal-sized paper? Where was the challenge in sharpening pencils? The man — the hero — who stood at these controls got people where they wanted to go, but more importantly, he tamed the awesome power of the train. There wasn't anything ridiculous about his job. It wasn't a job at all, but rather a way of life that challenged the sedentary lifestyle of the club car passengers. Suddenly David's attention was diverted back to the side window.

As they rounded the bend, David saw what appeared to be some kids playing on the tracks. The rushing air and the smoke of the engines obscured his view. His eyes were filled with tears. They were about his age. They either didn't hear the train or were taunting its power. Eddie didn't falter for a second. "Pull the horn!" he yelled. David grabbed the cord and tugged as hard as he could. The loud blast was more a condemnation than a warning. Whatever fear possessed David had not no effect on Eddie. He pulled the brake valve lever and then stood there. The brakes slammed into the wheels and the train lurched forward but continued with driving force.

Everything moved in slow motion, frame by frame. David wasn't scared and he wasn't brave; he was merely a part of a dream he desperately wanted to wake from. He wanted Eddie to stop the train, just stop it entirely with a forceful command. Pulling a stupid valve didn't mean a

thing if he couldn't halt the beast. Why wasn't Eddie stopping the train? Why weren't any of his actions doing anything? He looked helpless in his pathetic attempts to bring it under control.

Still that rumbling monster charged forward: despite the locked brakes, despite his screaming. Was he screaming? It seemed distant to him, like an echo across a lake in June. David watched the confidence he'd presumed immutable, roll off Eddie's face in great beads of sweat. Eddie stood only a few feet from David, but was as far away as Tom Sawyer, lost in a cave somewhere. He wasn't a hero anymore. He was simply a man, like David's father. Just a ridiculous, absurd man. But he was dying. His life was being ripped from him by the iron beast. David's fear was confirmed as he watched the dim fire in Eddie's eyes snuffed out like a candle.

The screaming wheels send sparks flying against the window. It didn't matter that the train was slowing down though. David knew how much it didn't matter. He watched the last of Eddie's spirit slip away from his once vibrant face as the kids fell below their vision. The train screeched to a halt about 100 yards further down the track.

**John Higgins**, a recent graduate of Ashland High School, won a one-week workshop directed by Kate Wilhelm and Kim Stafford at Lewis & Clark College in June. He was one of twelve winners of the Oregon Young Writers competition sponsored by the Oregon Arts Commission and the Oregon Department of Education. John entered the University of Oregon this fall to major in journalism.

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Continued from page 21

## Styles of Substance

sales, together with modest personal contributions from English professors at Southern Oregon State College. "Our big push this year will be to find sources of funding, attract a greater number of submissions, and increase sales," Daya reports. To help accomplish that, the *West Wind Review* has incorporated into its five-member volunteer staff a marketing student whose public-relations point of view Daya hopes will complement the critical talents of the student editors. "Plans are already under way to seek subsidizing funds from the college, offer prize money to writers, and generally market *The West Wind Review* on several levels," she says. Meanwhile, submissions are sought continually, both from students and writers in the community. The next publication is due out in March.

At the Umpqua Community College in Roseburg, students enrolled in a class entitled "Introduction to Imaginative Writing" go through the unique process of anthologizing their own works. Instructor and faculty advisor John O'Neill assists the students throughout the process, from writing and rewriting, evaluating and editing, to printing and reproducing. For the past two years, the anthologies have not only helped to motivate students to write, but has helped them learn to recognize excellence in writing. The first anthology, called *A to Z Stories and Poems by Imaginative Writers*, was published in June 1984. The following June, students published another collection, *Parnassus and Bedlam*. This year, for the third time, the project will be funded through the school by the Project for Humanities.

It is too soon to say whether the literary apathy John Witte is concerned about will be a passing phase in our history or a major catastrophe. Meanwhile, the literary magazine remains a lively alternative for readers interested in encountering something a little different while it provides a medium for talented writers whose voice might otherwise be silent.

## Submissions

**West Wind Review**  
c/o English Department  
Southern Oregon State College  
Ashland, OR 97520  
Editor: Alice Daya

**Northwest Review**  
369 Prince Lucien Campbell Hall  
75 West 24th Place  
University of Oregon  
Eugene, OR 97403  
Editor: John Witte

**The Beacon**  
John Noland, Advisor  
Southwestern Oregon  
Community College  
Coos Bay, OR 97420  
Editor: Ann Kopp  
Submissions from  
Coos & Curry Counties only.

**Anthology for Students**  
Umpqua Community College  
P.O. Box 967  
Umpqua College Road  
Roseburg, OR 97470  
Student submissions only.

**The Sawmill**  
Attn: Dan Safford  
Owens Room 143  
Oregon Institute of Technology  
Campus Drive  
Klamath Falls, OR 97601  
Editor: Dee McGuffin  
Submissions from all areas.

*Andree Flageolle is a senior at Southern Oregon State College. Alice Daya is a masters degree candidate at Southern Oregon State College. Both are regular contributors to the Guide.*



# ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9 am and Noon

- 1 thru 31 **Exhibit: Collection of Original Prints.** Hours: Tues-Fri 10-5:30, Sat. 10-4  
On The Wall Gallery  
(503) 773-1012 Medford.
- 2 **Jefferson Acoustic Musicians**  
Business meeting, JAM session and potluck first Sunday of each month at 5:30 in members' homes. Music lovers and musicians welcome.  
For info call Truth Music at  
(503) 884-1305 Klamath Falls.
- 3 thru 25 **Exhibit: Gary Welf, photography**  
Reception: Fri. Jan. 3, 7-9 pm  
Noon-6 pm weekdays, 1-4 Sat.  
Umpqua Valley Art Center  
1624 W. Harvard Blvd.  
(503) 672-2532 Roseburg.
- 5 and 6 **Twelfth Night Concert, Vintage Singers.** 3 pm Sat., 8 pm Sun.  
St. Joseph's Catholic Church  
800 West Stanton  
(503) 440-4600 ext. 691 Roseburg.
- 5 thru 25 **Exhibit: Lyle Matoush, prints; Dorothy DeYoung, Sandcasting And Watercolor**  
Reception: Sun. Jan. 5, 1 pm Brunch  
Rogue Gallery, 40 S. Bartlett  
10 am-5 pm Mon-Sat.  
(503) 772-8118 Medford.
- 6 **Jury Day** Accepting fiber art work.  
10 am-6 pm. The Websters  
10 Guanajuato Way.  
(503) 482-9801 Ashland.
- 6 **Auditions for Inherit The Wind and reading theatre; Linkville Players**  
Pelican Playhouse  
Lakeport Towers, 201 Main  
(503) 884-3829 Klamath Falls.
- 6 thru 31 **Exhibit: Bill Tipe, paintings**  
Hours: 8 am-5 pm Mon-Fri.  
College Union Art Gallery  
Oregon Institute of Technology  
(503) 882-6321 ext. 431 Klamath Falls.
- 6 thru Feb. 14 **Exhibit: Sixth Annual Juried Show featuring Susan Comerford, Peter Anderson, and Patti Genack, Printmaking and painting.**  
Fine Arts Gallery; Mon-Fri 1-5 pm or by special arrangement  
Umpqua Community College  
(503) 440-4600 Roseburg.



*Dorothy DeYoung exhibits works in the Rogue Gallery in January.*

- 7 14, 21, 28 **Tuesday Night at the Museum**  
7:30 pm. Coos Art Museum  
235 Anderson  
Tues-Sun, Noon-4 pm  
(503) 267-3901 Coos Bay.
- 7 thru 25 **Exhibit: Natalie Crabbe, Fabric images & wall hangings; James Doerter, drawings.**  
Grants Pass Museum of Art  
Riverside Park. Tues-Sat 12-4 pm.  
(503) 479-3290 Grants Pass.
- 8 **Books and Bagels**  
Sandy Nalley, presenter  
12 pm in the Library  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 9 **Meeting, Handspinners Guild**  
10 am, Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 Roseburg.
- 9 **Chorale Festival, Oregon Music Educators Association.** 8 am-5 pm  
Whipple Fine Arts Theatre and Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 ext. 691 Roseburg.

- 9 Book Discussion Group 5:15-6:15 pm  
Sponsored by Douglas County Library  
at Douglas County Courthouse.  
(503) 440-4310 Roseburg.
- 9 thru 28 Peace Exhibit: Mixed Media  
Marie Rasmussen and Christina Dally;  
plus strip weavings from Mali, Africa.  
Wiseman Gallery.  
Rogue Community College  
(503) 479-5541 Roseburg.
- 10 thru Feb. 1 Annual Stock Reduction Sale  
Lithia Creek Arts Gallery  
Hours: Tues-Sat 10:30-5; Sun 11-4  
31 Water Street  
(503) 488-1028 Ashland.
- 10 thru Feb. 2 Exhibit: Martin J. Kline,  
Prismacolor pencil drawings;  
Nan Yragul, constructions;  
Gary Fomer, photography  
Reception: Fri., Jan. 10, 5:30 pm  
Hours: Tues-Fri 11-5; Sat-Sun Noon-4  
Coos Art Museum, 235 Anderson  
(503) 267-3901 Coos Bay.
- 12 Meeting: Watercolor Society  
2 pm, Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 Roseburg.
- 12 Dinner Concert featuring All That Jaz  
1 pm Mazama High School  
(503) 883-4730 Klamath Falls.
- 13 Meeting: Umpqua Valley Quilters' Guild.  
10 am, Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 Roseburg.
- 13 thru 31 Exhibit: SOSC Art Faculty,  
Various Media.  
Reception: Tues. Jan. 15, 7-9 pm  
Mon-Thurs 8 am-7 pm; Fri 8 am-6 pm  
Stevenson Union Gallery  
Southern Oregon State College  
(503) 482-6465 Ashland.
- 15 thru 31 Exhibit by gallery artists.  
Wed-Sat. 10-6; Sun 11-2  
By appointment 1-14  
Hanson Howard Galleries  
505 Siskiyou Blvd.  
(503) 488-2562 Ashland.
- 16 Concert: Music at Noon Series  
Noon, Whipple Fine Arts Theatre  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 17 Film: "The Stone Boy" (PG)  
8 pm Harbor Hall  
210 East 2nd Street, Old Town  
(503) 347-9712 Bandon.
- 17 Film: A Boy and His Dog  
Klamath Arts Council at OIT Auditorium  
(503) 882-6321 Klamath Falls.
- 17 Community Concert:  
William Hall Chorale  
8 pm Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 18 Concert: Rogue Valley Symphony  
Orchestra, Young Artist Concert  
8 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 Ashland.
- 20 Oregon Old Time Fiddlers Jam Session  
2 pm Klamath County Fairgrounds  
(503) 883-2427 Klamath Falls.
- 22 Book and Breakfast 6:30 am.  
Sponsored by Douglas County Library  
Douglas County Justice Hall Cafeteria  
(503) 440-4310 Roseburg.
- 23 Concert: Old Time Band,  
Symphonic Band and Jazz Band  
8 pm Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 Ashland.

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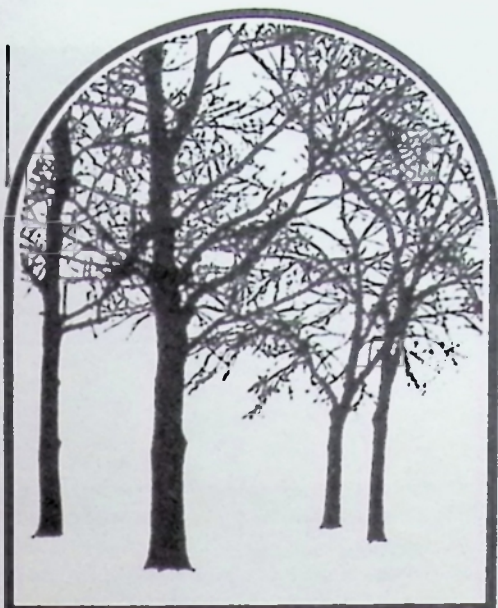
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- 23 **Meeting: Umpqua Valley Weavers Guild**  
10 am Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 Roseburg.
- 23 and 24 **Senior Honors Music Festival**  
8 am-8 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 Ashland.
- 24 25; 31 & Feb. 1 **Reading Theatre**  
by Linkville Players  
Pelican Playhouse  
Lakeport Towers, 201 Main  
(503) 884-3829 Klamath Falls.
- 28 thru Feb. 15 **Exhibit: Charles Chapin,**  
oils on canvas & "Remarkable People,"  
a collection of etchings and prints;  
Patricia Detzer, clay sculpture  
Grants Pass Museum of Art  
Riverside Park  
(503) 479-3290 Grants Pass.
- 30 thru Feb. 18 **Annual Exhibit by**  
RCC Faculty featuring three and  
two-dimensional works  
Wiseman Gallery  
Rogue Community College  
(503) 479-5541 Grants Pass.
- 31 **Concert: Bartok String Quartet**  
8 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 Ashland.
- 31 **Film: "Walkabout" (PG)**  
8 pm Harbor Hall  
210 East 2nd Street, Old Town  
(503) 347-9712 Bandon.



- 31 **Musical: Finian's Rainbow** by  
UCC Music & Theatre Departments  
and Roseburg High  
8 pm Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 Roseburg.
- Feb 1 **Concert: Emanuel Sheynkman,**  
classical mandolin  
8 pm Yreka Community Theatre  
810 Oregon Street  
(916) 842-2355 Yreka.

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If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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Medford, OR 97504  
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### *Prairie Home Companion*

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Attorneys at Law  
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Medford, OR 97501  
770-5466



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### Guide Arts Events Deadlines

March Issue: January 15

April Issue: February 15

May Issue: March 15

Mail To: Arts Events, KSOR Guide  
1250 Siskiyou, Ashland, OR 97520

### Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.  
Mail to: KSOR Calendar of the Arts  
1250 Siskiyou, Ashland, OR 97520




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